DAVID MALÍK

AFRICAN ART

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Tribal Art London 2–5 September 2015 The Mall Galleries

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2 – 5 September 2015

The Mall Galleries

London SW1

United Kingdom

2 September	1pm - 5pm	Collectors' private view
	6pm - 9pm	Exhibition opening
3 September	10:30am - 9pm	
4 September	10:30am - 7pm	
5 September	10:30am - 6pm	

DAVID MALÍK
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1

MENDE BUNDU 'SANDE SOCIETY' SOWEI MASK

Mende
Sierra Leone
Early 1900s
Wood
37 cm

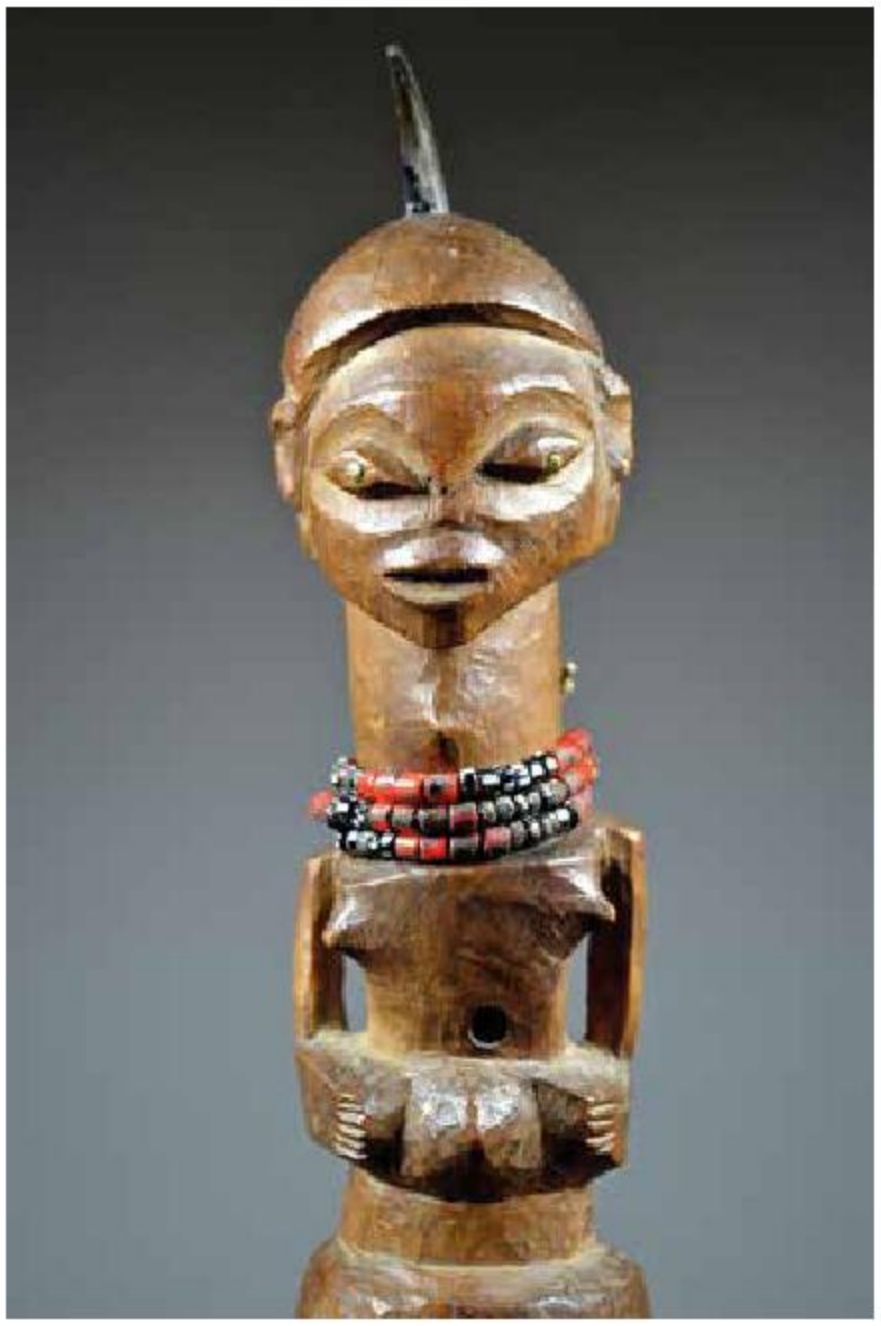
On customised stand

Provenance:
- Lempertz, Brussels, Belgium
- Ray Gilles, Mechelen, Belgium
- Piet Stockmans, Genk, Belgium

Published:
- African and Oceanic Art, 27 January 2015, Brussels, Lempertz Auction 1045
- Apollo , The International Art Magazine, June/August 2015

The coiffure with nine median ridges, incised scarification to cheeks and forehead, black patina.

This wooden mask is associated with a secret women's society which exists in parts of West Africa, particularly in Sierra Leone and Liberia. It is worn with a black raffia costume at important public events and is also closely associated with girls' initiation ceremonies. Bundu masks are unique in Africa as being owned and worn exclusively by women.



2
KUSU (SONGYE) POWER FIGURE NSAPO NSAPO

Kusu, Songye
Democratic Republic of Congo
Early 1900s
Wood, beads, metal, horn, unknown substances
14 cm (16 cm including the horn)

On customised stand

Provenance:
- Jean-Marc Desaive, Soumagne, Belgium

Female figure with the hands held to the abdomen, prominent breasts pointing to sides, cavity on the abdomen and horn on the top of the head. Beads encompassing the neck with an accentuated throat, strong assymetrical facial features and metal inserted into the eyes. On a rounded base. Varied brown patina.

Importance of such sculpture to the Songye people lies in their effectiveness as protectors of the individuals or community from malevolent forces and disease. The power of such figures depends on their ingredients (bishimba), concealed in the abdominal cavity, in the top or side of the head, shoulders, or in a horn set into the cranium. These hidden substances acquire potency and interact with the spirit world when assembled by the *nganga*, or ritual practitioner.

3
GROUP OF EIGHT OVAMBO EKIPA (OMAKIPA) ORNAMENTS

Ovambo
Namibia, Angola
Ivory, bone, shell
Late 1800s - early 1900s
4.9 cm to 9.7 cm long

Provenance:
- Private Collection Edinburgh, Scotland, UK
- Private Collection, London, UK

Published:
- Lempertz Brussels, 2015

Ekipa, of circular, oval and rectangular form, one of shell, the others of ivory and bone, incised and blackened geometric ornament, fine creamy to golden patinas with traces of red tukula powder.

4
GROUP OF EIGHT OVAMBO EKIPA (OMAKIPA) ORNAMENTS

Ovambo
Namibia, Angola
Ivory, bone, shell, metal
Late 1800s - Early 1900s
5 cm to 8.5 cm long

Provenance:
- Private Collection, Edinburgh, Scotland, UK
- Private Collection, London, UK

Published:
- Lempertz Brussels, 2015

The Ekipa is a prestigious ornament of the Ovambo people from Namibia and southern Angola. The material usually used for the Omakipa is elephant or hippo ivory, bone, occasionally wood and the fruit of the Makalane palm. The Omakipa were crafted by the men of the society, but mostly women wore Ekipa attached to a leather belt or thong with the number of Omakipa they possessed being an indication of the wealth of their husbands. The underside of the Ekipa is mostly smooth and flat or slightly curved with two or four holes so that it could be attached to leather belts. They were also worn as ornaments around the neck or upper arm. The Omakipa were passed on from mother to daughter.

5

MALE STATUETTE ATTRIBUTED TO THE TABWA

Luba-Tabwa
Democratic Republic of Congo
Late 1800s
Wood, glass paste, pigments
33.5 cm

On customised stand

Collected *in situ* around 1925 by
Edouard d'Orjo de Marchovelette

Exhibited:
- Brussels World Fair in 1958
  (Exposition Universelle et Internationale
  de Bruxelles)

Published:
- Neyt, F, and Dubois, H., 2013, *African Fetishes and Ancestral Objects*, 5 Continents Edition: Milan

Provenance:
- Edouard d'Orjo de Marchovelette and inherited by his family
- Didier Claes, Brussels
- Richard Carchon, Brussels
- Serge Schoffel, Brussels

The Tabwa live on the western shores of Lake Tanganika. They are neighbours of the Bembe near Lake Mwero and close to the Tumbwe, who live north of the Lukuga River.

The figure is standing, clasping its navel in a classical way. This archetypal position can be seen in many sculpture workshops spread over a crescent-shaped area. It is found among the Tabwa by Lake Tanganyika, then spreads north and west into the territory of the Tumbwe, the Holo-Holo, the Bembe and the Boyo, becomes concentrated in the many Hemba workshops and then moves westwards among the Kusu and the Songye.

The ovoid head with almond-shaped eyes, straight nose andprotruding oval mouth is characterised above all by a headdress finely decorated with network of parallel ridges at the nape of the neck and bands of alternating triangles separated by two circular lines. The top of the head is sliced off horizontally revealing a large hole which may have contained sacrificial or magical substances. A dark blue bead necklace is tied around its powerful neck. The body and buttocks seem to carved be in a single piece. The arms pressed against the body are drawn back slightly. There is a hole in the upper arms, probably to take a cord so that the sacred power figure could be carried. The lower part of the body may have been covered with a loincloth. The straight penis is a sign of fertility and the legs disappear into a circular convex base.

The lack of scarification is noteworthy. The Tabwa produced elongated decorated figurines, ancestor figures with many patterns over their bodies, figurines with sophisticated coiffures, stools with caryatids and sometimes a high bacrest, masks, decorated utilitarian objects and statuettes. These sculptures asually have scarifications, but this one has hardly any. Should it be attributed to the Tabwa? Edouard d'Orjo de Marchovelette, who apparently collected it *in situ* in 1925 and passed it on to his family, thought it should.

This staue was shown at the Brussels World Fair in 1958.

Neyt, F. and Dubois, H., 2013, *African Fetishes and Ancestral Objects*, 5 Continents Edition. Milan, p. 249-250

Edouard Orjo de Marchovelette

(1901 Gemmenick - +/- 1985 Brussels)

This Tabwa figure was collected in situ around 1925 by Edouard d'Orjo de Marchovelette

Edouard Orjo de Marchovelette was a territorial administrator, whose service records reveal the deep knowledge of the languages and customs of the Katanga (Shaba) province; on some occasions, records show us that he was the defender of the rights of its citizens, which earned him the sanctions of the administrative hierarchy. Marchovelette reached Kisengwain 1925; in the following years, we find him serving in Mato (1925), Kabinda (1926), Pania Mutombo (1926), and Kanda-Kanda (1932). He led the Kabongo territory from 1934 to 1940, then held positions in Albertville and Elizabethville during the Second World War. He was promoted to District Commissioner (currently sub-region) of Upper Lomami after the war and oversaw the burial of Kabongo I in 1948. Marchovelette was removed from office in 1952, having reached the end of its colonial career.

His article "*Study on indigenous judicial organization of the chiefdom Kayamba*" describes not only the organization of the local justice in this chiefdom but lists the various villages that compose it and the dignitaries which they depend on. The following article relates the origins of Mbudye Kabongo, its organization, initiation rites, hierarchy, activities, etc. The following two articles (1950 and 1951) report the testimony of dignitary Inabanza Kataba on the funeral of the leader Ilunga Kabale, who died in 1870, and his version of the history of the kingdom from the beginning until the Luba official inauguration of Kabongo I in 1914. It also contain information about the burial of Kabongo I and the problems posed by his estate. In "*Divination in Baluba*" writing about *"lubuko"* or *"katotola"*, Edouard Orjo de Marchovelette describes this particular method of divination, notably based on a concrete example observed in 1938 in a village of Bena Mpeta, north Kabongo chiefdom, giving an exciting perspective on the two interwinding realities, the world of the dead and the world of the living.

6
YOMBE KONGO ‘PHEMBA’ SCEPTRE

Yombe
Democratic Republic of Congo
Late 1800s - Early 1900s
Wood
26 cm

On customised stand

Provenance:
Private Collection, London, UK

This sceptre (fly whisk) is decorated with a Phemba or mother figure with a child, in a classic position for the Yombe statuary. The mother is seated with legs crossed, holds child in her arms, scarification patterns on her torso, wearing a headdress. Stylization traits also meets the canons of the ethnic group ovoid face, flat nose and oversized mouth revealing teeth.

7

SONGYE LUBA ‘KATATORA’ DIVINATION FIGURE

Songye, Luba
Democratic Republic of Congo
Early 1900s
Wood, beads
21 cm

On customised stand

Provenance:
Private Collection, London, UK

The ritual expert 'nganga' of the Songye use such figure in a divination session in order to find out the sorces of someone's misfortune, illness or death.

Cultura Africana, 'No the Olvides de Africa', page 169

Africa, el Legado Eterno, page 142

8

BAMANA CHI-WARA HEADDRESS

Bamana, Bambara
Mali
Mid. 1900s
Wood, textile, shells, raffia
75 cm x 18 cm x 19 cm

Provenance:
- Collection Ramón Sanz Garvin, Madrid, Spain
- Duran Arte y Subastas, Madrid, Spain

Published:
- Garvin, S. R., 2000, *Cultura Africana, 'No the Olvides de Africa'*, Cabildo de Lanzarote and UNESCO, p. 169 (above photo 1.)
- Huertas, D., Villarta, J., Pedroviejoy, A., and Garvin, S.R., 2001, '*Africa, el Legado Eterno*', Ayuntamiento de La Coruña, p. 142 (above photo 2.)

Exhibited:
- Teatrode San Bartolomé, Lanzarote, Spain, 2000
- Centro Cultural La Vaguada en Madrid, Spain, 1997
- Universidad de Toledo, Toledo, Spain, 1995

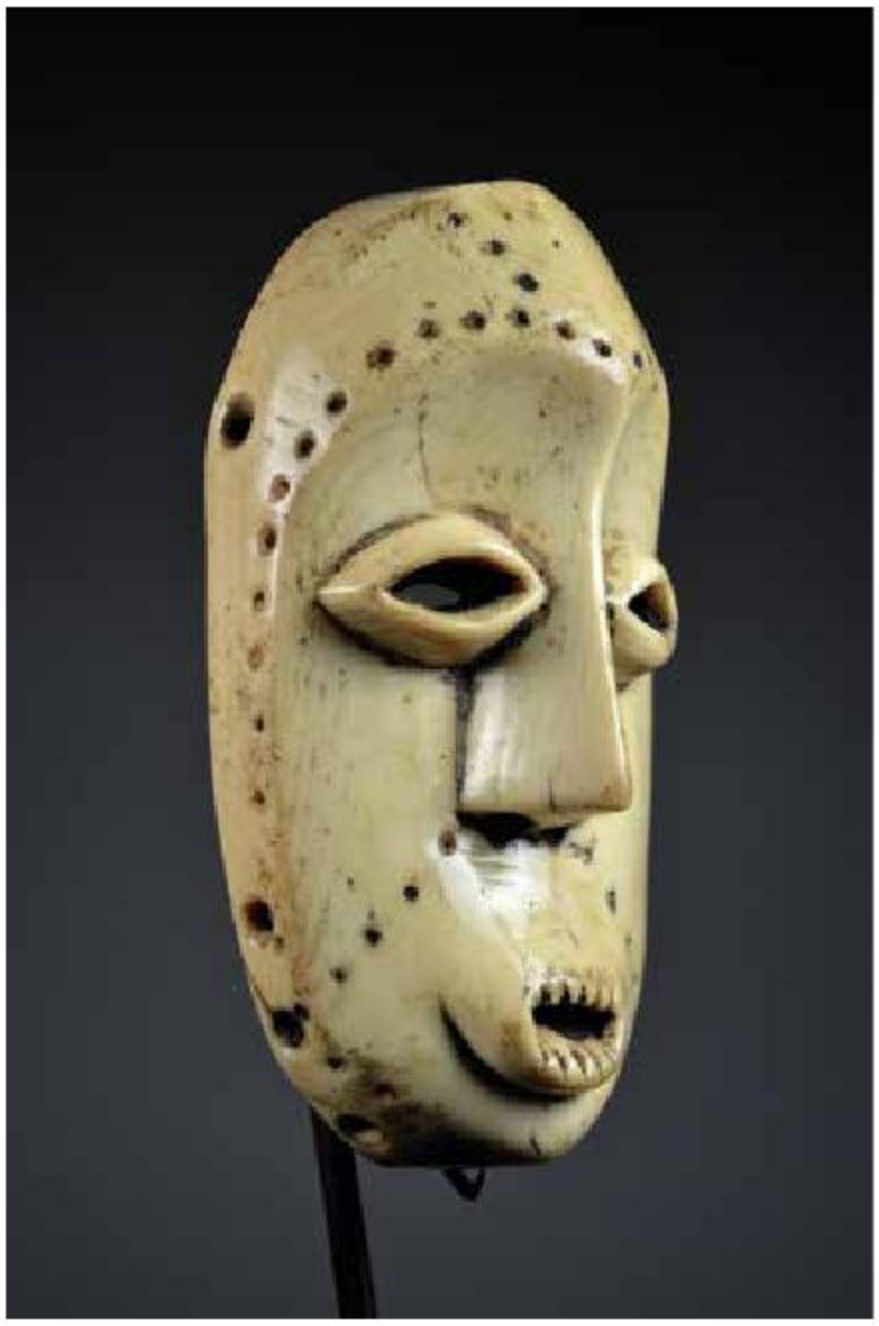
The Chi-Wara headdress is used in agricultural ceremonies to honor the mythical being named Chi Wara, a divine being half mortal and half animal which introduced agriculture to the Bamana. These headdresses, also called Ci wara, are carved to honor that original mythical being. Ci wara headdresses often combine antelope features with those of other animals that are significant within Bamana culture.

9
DOGON JANUS FIGURE

Dogon
Mali
Late 1800s
Wood, encrusted patina
28 cm

On customised stand

Provenance:
- Private Collection, UK



10
LEGA BWAMI SOCIETY LUKUNGU MASK

Lega
Democratic Republic of Congo
Early 1900s
Ivory
13 cm x 7 cm

On customised stand

Provenance:
- Private Collection, London, UK

In the forests of the Democratic Republic of the Congo art is created primarily for semisecret associations of men and women, such as the Bwami society of the Lega peoples. The teachings of Bwami permeate all aspects of life, guiding the moral development of the individual and governing relations with others. Bwami doctrine is represented by wood and ivory masks, heads, and small figures, all of which play a vital role during initiation into the society's highest grades. Although simple in form, these carved objects embody complex and multiple meanings, elaborated through proverbs, skits, and dances. The masks refer to ancestors and are passed from one generation of initiates to the next as symbols of continuity. For the Lega, physical beauty and moral excellence are inseparable. The dotted-circle motifs on many Lega works represent body markings, which enhance both the carvings and the characters they depict. The smooth polished surfaces of these sculptures allude to the refined and perfected nature of the Bwami initiate.

11
OLIPHANT

Zande, Lega
Democratic Republic of Congo
Early 1900s
Ivory, red-brown patina
56 cm

On customised stand

Provenance:
- Private Collection, London, UK

A side-blown trumpet made of visibly very old ivory. The external surfaces of the instrument are decorated with motifs of geometric dots typical of the Zande and Lega from the eastern D.R.C.

12
OVIMBUNDU SCEPTRE

Ovimbundu
Angola
Late 1800s
Wood, pigment
62cm

On customised stand

Provenance:
- Galerie l'Atelier, Charles Montano, Toulouse, France
- Galerie Walu, Zurich, Switzerland
- Private Collection, Basel, Switzerland

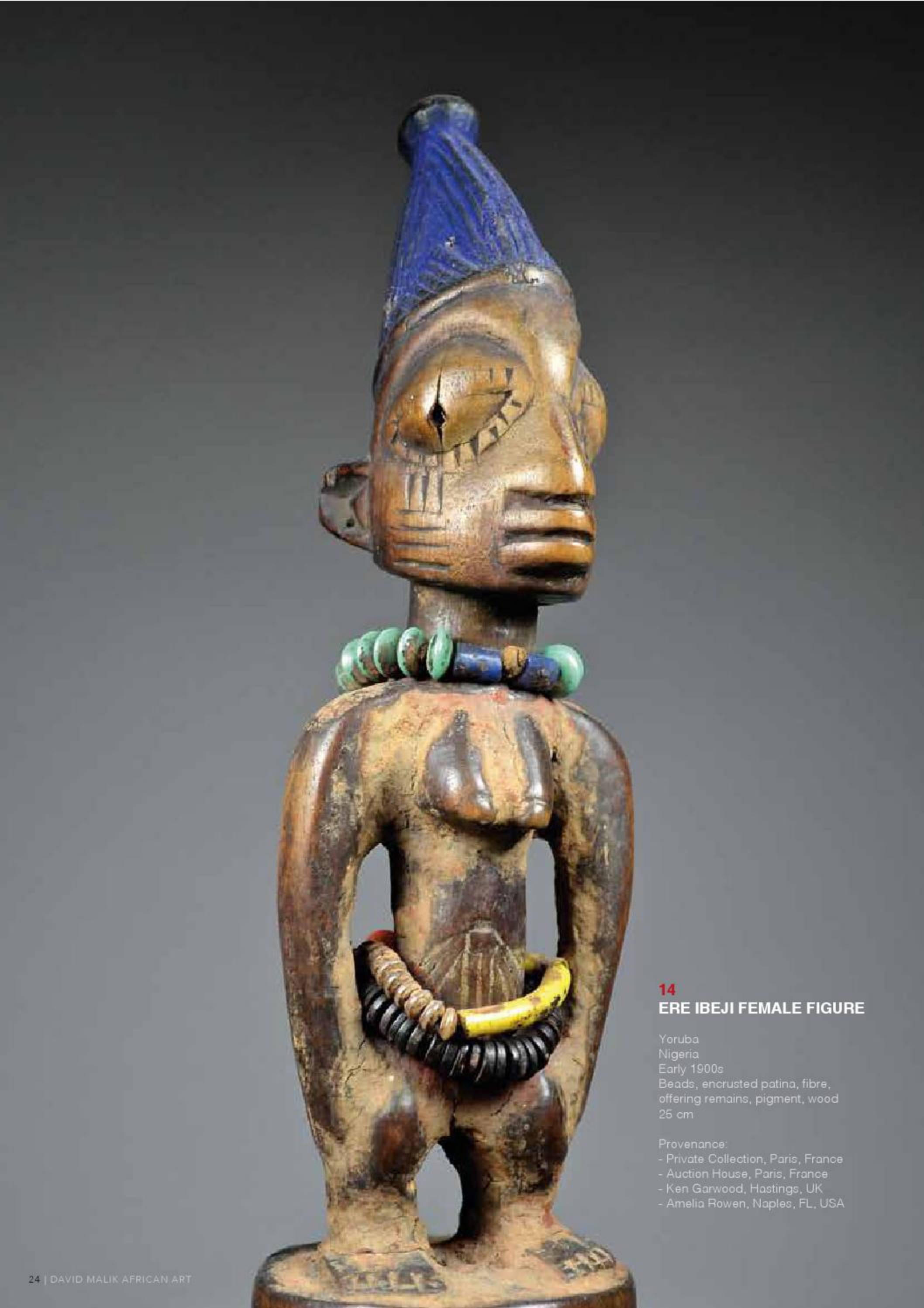
The Ovimbundu are a Bantu-speaking ethnic group living in southern Angola, which comprises over twenty indigenous chiefdoms. The Ovimbundu were the main coastal link to the Portuguese-sponsored trade routes with Central Africa. The merchants and chiefs became wealthy through this trade and would often commission objects of art to illustrate their political and financial status. The authority of an Ovimbundu chief was not hereditary - a council elected a sovereign, but he was chosen only from among the members of the royal clan. Ceremonial sceptres such as the example here were prestigious items owned by Ovimbundu chiefs. Their forms represent the positive qualities the chiefdoms would wish to cultivate within.

Typically such sceptres were presented to the sons of chiefs during their transition to adulthood. The art of this culture is not well known by the general public and the number of Ovimbundu objects is relatively small

13
ERE IBEJI MALE FIGURE OGBOMOSHO OYO

Yoruba
Nigeria
Early 1900s
Beads, encrusted patina, fibre, offering remains, pigment, wood
24 cm

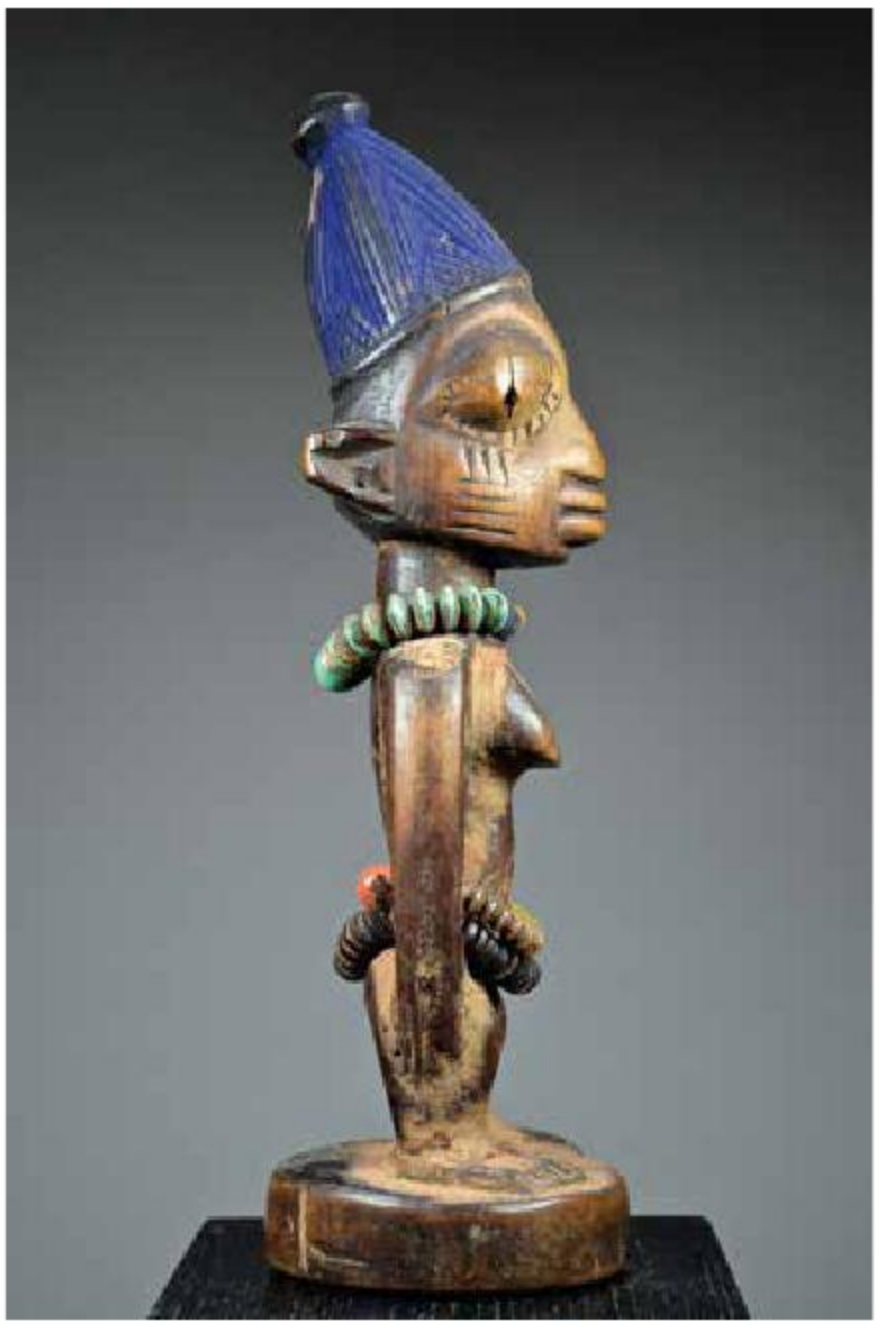
Provenance:
- Private Collection, Paris, France
- Auction House, Paris, France
- Ken Garwood, Hastings, UK
- Amelia Rowen, Naples, FL, USA



14
ERE IBEJI FEMALE FIGURE

Yoruba
Nigeria
Early 1900s
Beads, encrusted patina, fibre, offering remains, pigment, wood
25 cm

Provenance:
- Private Collection, Paris, France
- Auction House, Paris, France
- Ken Garwood, Hastings, UK
- Amelia Rowen, Naples, FL, USA

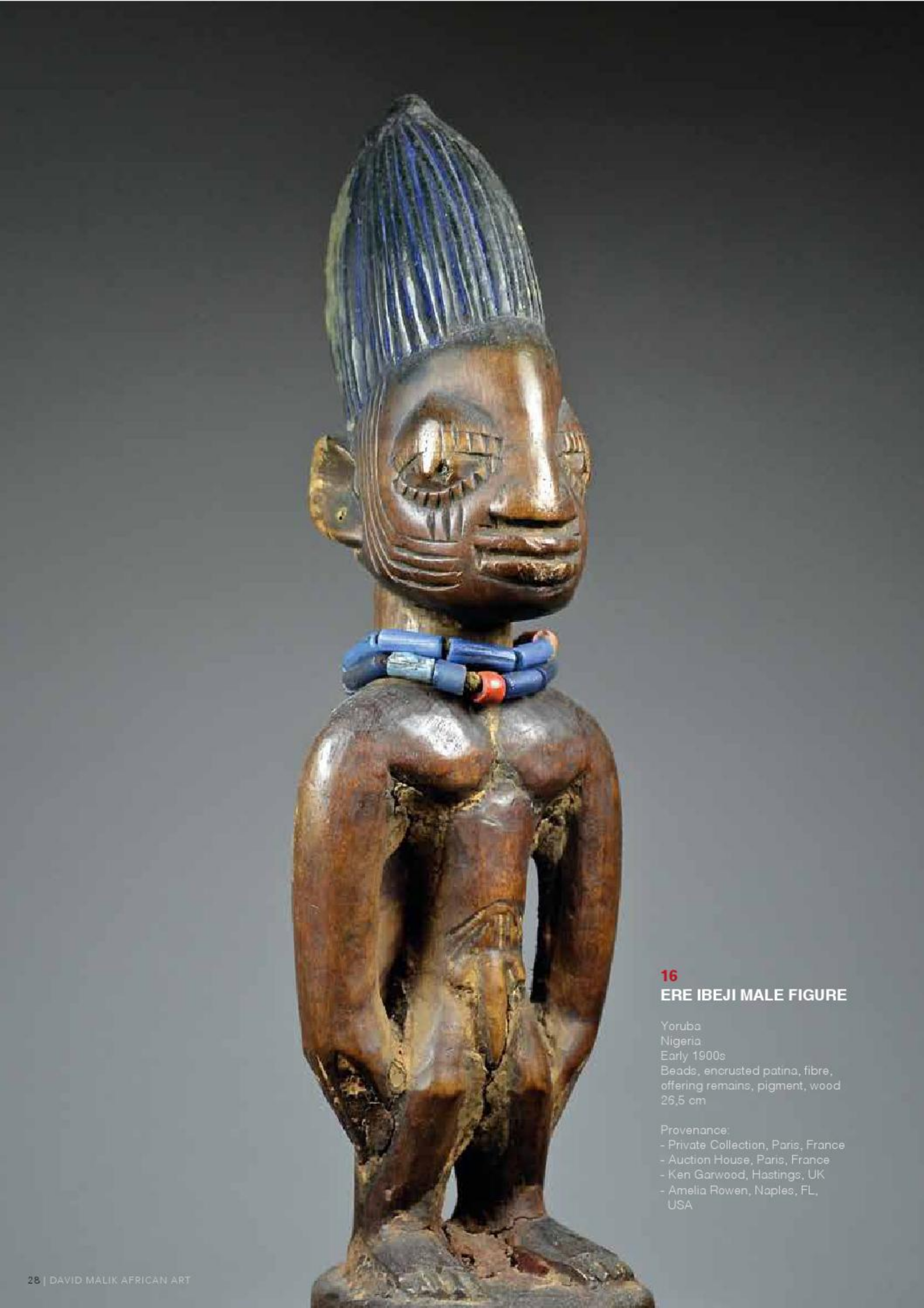


15

ERE IBEJI FEMALE FIGURE ERIN (OSHOGBO?) OYO

Yoruba
Nigeria
Early 1900s
Beads, encrusted patina, fibre, metal, offering remains, pigment, wood
26,5 cm

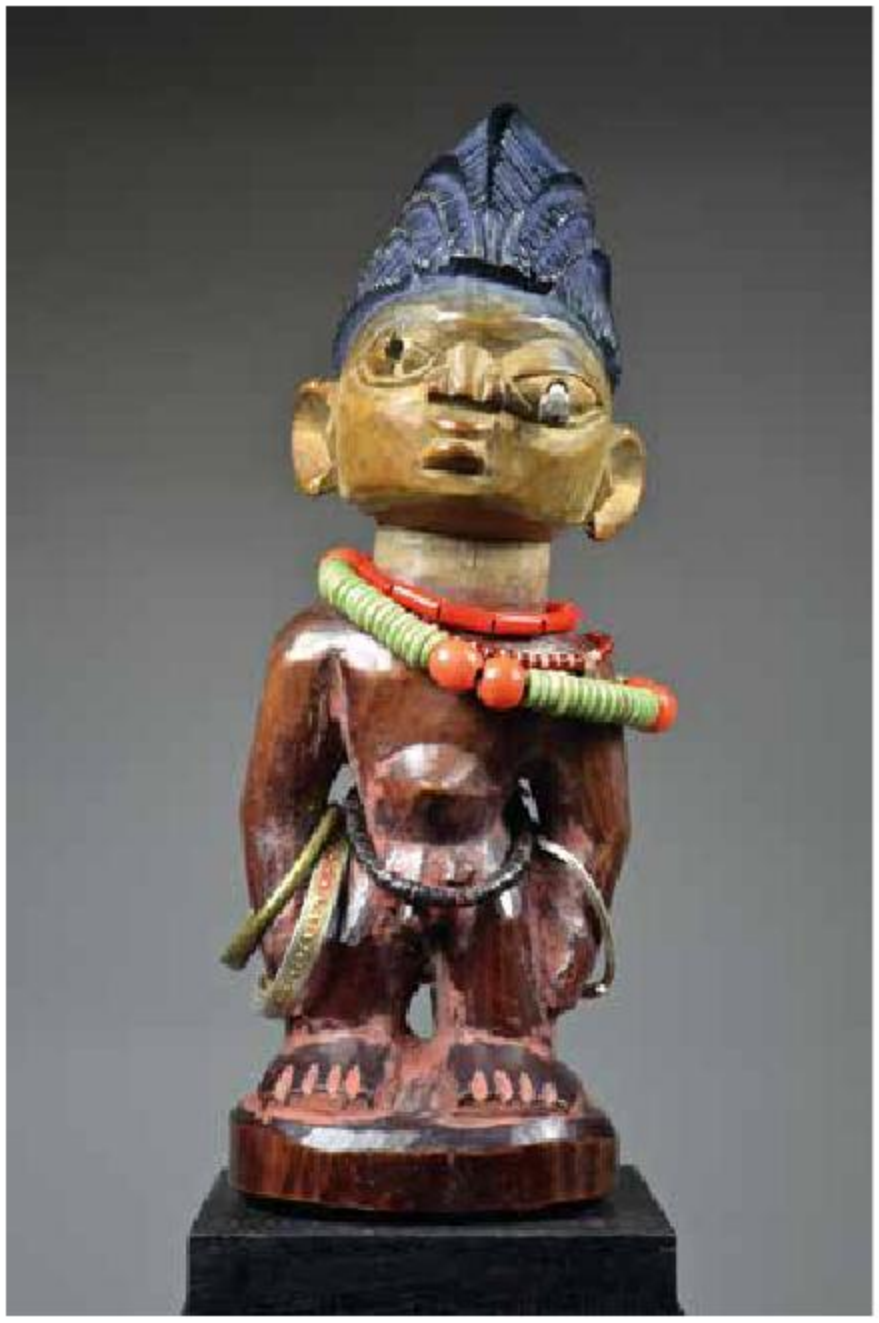
Provenance:
- Jean-Marc Desaive, Soumagne, Belgium



16
ERE IBEJI MALE FIGURE

Yoruba
Nigeria
Early 1900s
Beads, encrusted patina, fibre, offering remains, pigment, wood
26,5 cm

Provenance:
- Private Collection, Paris, France
- Auction House, Paris, France
- Ken Garwood, Hastings, UK
- Amelia Rowen, Naples, FL, USA



17
YORUBA IBEJI TRIPLETS

Yoruba
Nigeria
Early - Mid 1900s
Beads, encrusted patina, fibre, metal,
offering remains, pigment, wood
Male 22.5cm, Female 26cm, Male 24cm

Provenance:
- Private Collection, Zurich, Switzerland

Though the cause of the high rate of twin births among Yoruba women has not been established, the cultural grieving process is well documented and may be observed in the carving of a figure known as Ere Ibeji, which both represents the lost child and serves as a ritual point of contact with the soul of the deceased. The carving of the Ibeji is commissioned under the guidance of an Ifa diviner, a Babalowo, whom the parents consult in selecting the particular artist who will do the work. The sculpture itself represents a deceased infant, but is carved with features and attributes of an adult. The sculptural features of genitalia, pubic hair, wide hips, developed breasts, gender specific facial scarification and mature coiffures exude an erotic sexuality. The completed ibeji figure is carved as an adult, rather than as the deceased infant, in a mythological form that depicts the concentrated calm of a Yoruba artist. The sculpted figure is treated and cared for as if it were alive. It is rubbed in sacramental oil, washed, fed, clothed, sung to and prayed to. It is kept standing during the day, and is laid down at night. Often it will be dressed in the same clothing as the living twin, or be decorated in a beaded vest or shown with raised sandals. They attend to the figure as if it was their child, they feed and wash it. The headdress will be constantly rubbed with indigo and the body will be rubbed with red wood powder. And as a sign of dignity, some Ibeji get pearl cloaks. The responsibility of caring for the Ibeji is borne by the mother and female family members of subsequent generations.

18
YORUBA IBEJI FIGURE, KISI OYO

Yoruba
Nigeria
Early 1900s
Wood, encrusted patina, pigment, offering remains
27 cm

Provenance:
- Private Collection, Greenwich, UK

19
YORUBA IBEJI FIGURE

Yoruba
Nigeria
Early - Mid 1900s
Wood, beads, encrusted patina, glass beads embroidered vest, pigment, wood, offering remains
27,5 cm

Provenance:
- Private Collection, Greenwich, UK

20
YORUBA IBEJI FIGURE, EFFON ALAYE, EKITI

Yoruba
Nigeria
Early 1900s
Wood, encrusted patina, beads
pigment, offering remains
27,5 cm

Provenance:
- Collection of Morton and Rebecca Lipkin, Arizona, USA

21
YORUBA IBEJI FIGURE, OYO

Yoruba
Nigeria
Early 1900s
Wood, encrusted patina, beads
pigment, offering remains
26 cm

Provenance:
- Collection of Morton and Rebecca Lipkin, Arizona, USA

22
SALAMPASU IDANGANI SOCIETY MUFAMPO MASK

Yoruba
Democratic Republic of Congo
Early - Mid 1900s
Woven fibre, pigment, raffia,
conical headdress in five parts
35.5 cm

On customised stand

Provenance:
- Collection of Morton and
  Rebecca Lipkin, Arizona, USA

This particular example of an old Mufuampo (raffia) mask is from the Idangani society. The Idangani restricted membership to certain families, then made costly to obtain. Unlike other Salampasu possessions, the right to purchase this mask was passed down from father to son, rather than mothers brother to son. The character appeared at various occasions such as birth - puberty - marriage and death, as well as at Matamba - a fierce warrior dance. It most likely portrays a female character with five horns representing an old hairstyle once popular among Salampasu women. Horns are made of split palm reed and woven fibre.

23
SONGYE LUBA KIFWEBE MASK

Songye
Democratic Republic of Congo
Early 1900s
Wood, pigment, animal hair
27,5 cm

On customised stand

Provenance:
- Private Collection, London, UK
- Patric Claes, Kinshasa, D.R.C.

Bifwebe masks (sing. KIfwebe) belong to the accouterments of a society of the same name where the mask, supplemented by a woven costume and a long beard or raffia, appears at various ceremonies. They are made from wood and come in many shapes and sizes, depending on their function and the area in which they were produced. Today, masks are still found dancing in Songye territory, especially in the eastern and central parts and to this day, they enjoy extreme respect. These masks can be used in altered forms or context, playing a truly crucial role in Songye society. Their masks bind men together in strong and powerful brotherhoods and associations, the roles of which are to initiate, to control social order, and to serve as a counter force to the chieftains and noble castes. All Songye masks are worn only and exclusively by initiated men, who are members of the Kifwebe society. There are a variety of functions which are associated with the masks, they assure social order as well as social reproduction through their use in rites of passage.

24
PENDE KIPOKO HELMET MASK

Pende
Democratic Republic of Congo
Early 1900s
Wood, worn polichrome patina
27,5 cm

On customised stand

Provenance:
- Collection of Morton and Rebecca Lipkin, Arizona, USA

25
LUBA IVORY PENDANT

Luba
Democratic Republic of Congo
Late 1800s - Early 1900s
Ivory
7,8 cm

On customised stand

Provenance:
- Private Collection, London, UK

Carved as a stylized female figure with her arms holding breats, the face with delicate features, wearing an elaborate coiffure, very fine golden ivory patina with brown residue, pierced through the body for suspension.

Luba ivory pendants are portraits, or at least likenesses, and are named and honored in memory of certain revered ancestors.

26
BANGWA FEMALE FIGURE

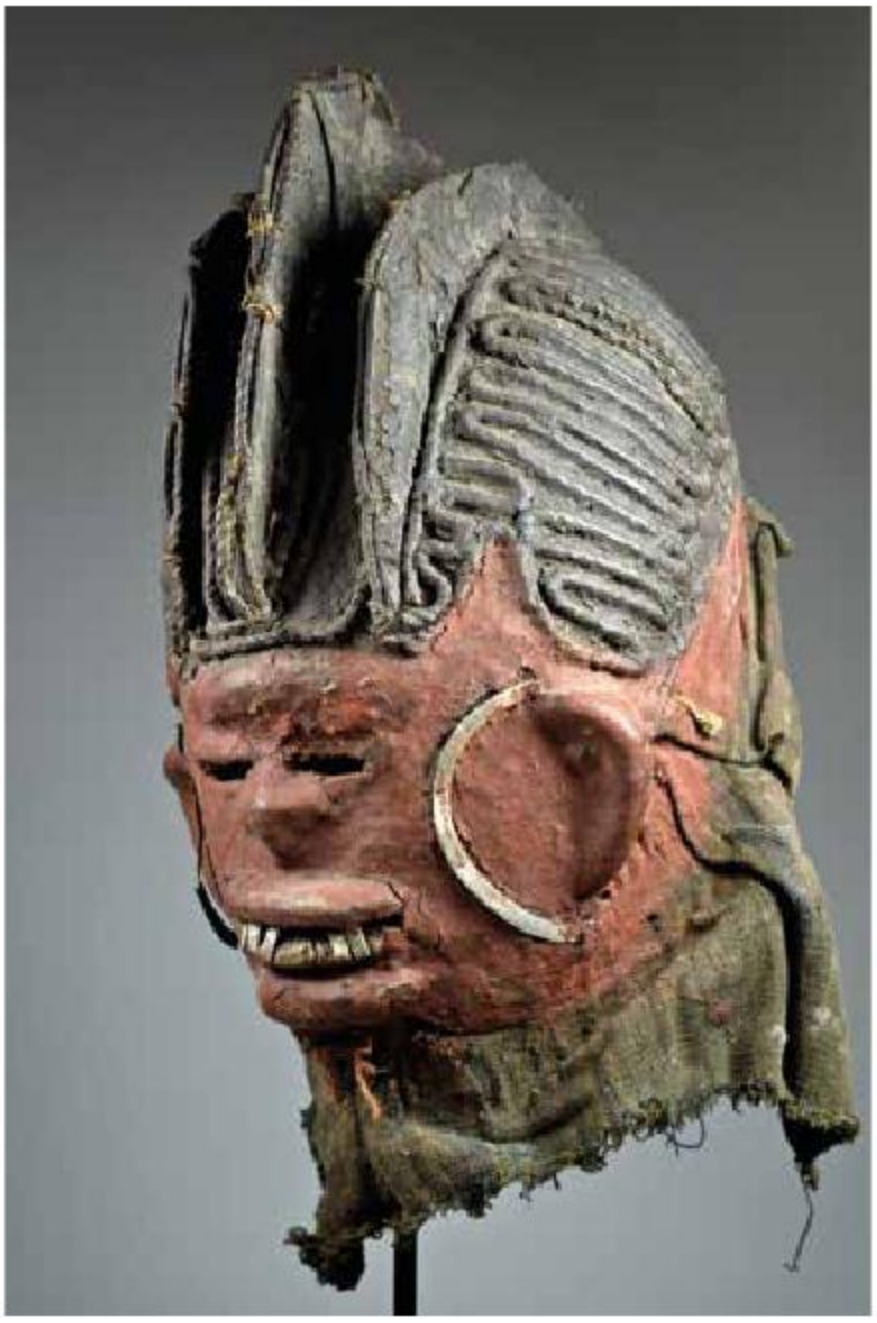
Bangwa
Cameroon
Late 1800s - Early 1900s
Wood
51 cm

On customised stand

Provenance:
- Collection of Morton and Rebecca Lipkin, Arizona, USA
- Zack Haddat, Los Angeles, USA

Standing female figure with a large protruding stomach, arms up to chest, bulging eyes with a very strong facial expressionwith, exposed teeth, simple cap like coiffure. Fine adzing. Extremely worn brownish patina

This is an outstanding Bangwa asymmetrical sculpture.



27
EKITI MASK

Ekiti, Yoruba
Nigeria
Early - Mid 1900s
Gourd, cloth, encrusted patina, fibre, metal, pigment, rubber
34 cm x 20 cm x 25 cm

On customised stand

Provenance:
- Dr. Peter Sharratt, Edinburgh, Scotland, UK

This mask was examined and deemed authentic by Mr. Leonard Kahan, author of various publications regarding Ekiti culture and masquerade tradition

28
LWALWA MASK

Lwalwa
Democratic Republic of Congo
Early 1900s
Wood, metal
36 cm

On customised stand

Provenance:
- Private Collection, London, UK

Such masks are thought to have been danced at initiations of adolescent boys performed by the Ngongo society, as well as hunting and fertility rites, to propitiate spirits and gain their good will.

29
EKITI MASK

Ekiti, Yoruba
Nigeria
Early - Mid 1900s
Gourd, cloth, encrusted patina, fibre, metal, pigment, rubber
30 cm x 32 cm x 24 cm

On customised stand

Provenance:
- Olaf Pfennig, Hannover, Germany
- Thomas Morbe , Frankfurt/Main, Germany
- Kaddatz Family Collection, Hamburg

This mask was examined and deemed authentic by Mr. Leonard Kahan, author of various publications regarding Ekiti culture and masquerade tradition

30
CHOKWE KATOYO MASK

Chokwe
Angola, Democratic Republic of Congo
Early 1900s
Wood, teeth, paint, pigment
17 cm x 12` cm

Provenance:
- Private Collection, New York, USA

Dyed in red, small traces of various paint and pigment, angular nose and a open mouth with inserted teeth, skin scarification marks, typical forehead tattoo in form of a cross.

Katoyo represents the European, white person or foreigner and has a protruding forehead or cap. It is intended as a caricature of 'the other'. It ridicules the 'awkward' features and behaviours of foreigners. In public performances this mask helped Chokwe communities to cope with the presence of outsiders and their new forms of political influence.

31
PENDE MASK

Pende
Democratic Republic of Congo
Early 1900s
Wood, pigment, rope
15 cm x 12 cm

On customised stand

Provenance:
- Brian Jones, Silver Spring, USA

32
FINE ETHIOPIAN HEADREST

Gourage, Oromo
Ethiopia
Late 1800s - Early 1900s
Wood
13,5 cm x 14 cm

Provenance:
- Private Collection, London

33
FINE ETHIOPIAN HEADREST

Gourage, Oromo
Ethiopia
Late 1800s - Early 1900s
Wood
12 cm x 12,5 cm

Provenance:
- Private Collection, London

34
PENDE DOUBLE CUP

Pende
Democratic Republic of Congo
Early 1900s
Wood
10,5 cm x 9 cm

Provenance:
- Private Collection Basel, Switzerland
- Galerie Walu, Zurich, Switzerland

Pende sculptors carved such ceremonial cups to hold palm wine, a mildly intoxicating beverage made from the fermented sap of certain palm trees. Drinking palm wine was reserved primarily for initiated men.

35
SONGYE ANTHROPOMORHIC SPATULA

Songye
Democratic Republic of Congo
Early 1900s
Wood
39,5 cm

On customised stand

Provenance:
- Private Collection, London, UK

Spatula with a finely carved head
on top with typical Songye features.
Beautiful varied patina.

David Malík is an African art researcher, adviser and collector whose primary interest lies in the field of contemporary African art as well as in the long standing art traditions of Western and Central Africa.

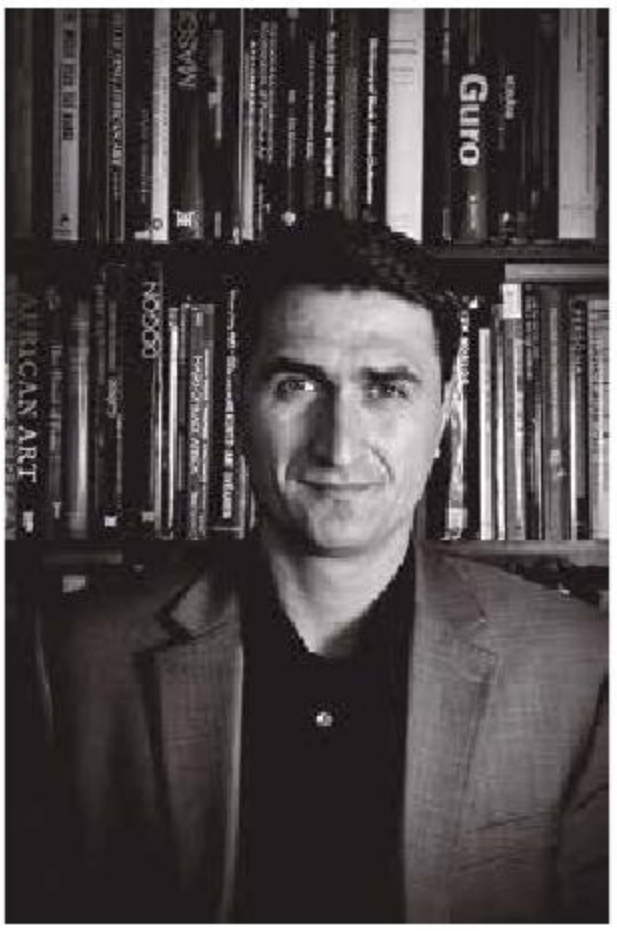
David is currently teaching at the Department of the History of Art and Archaeology at School of Oriental and African Studies (SOAS), University of London, tutoring on African art.

David studied at SOAS, where he completed the BA programme in History of Art and Archaeology, graduating with First Class Honours, and the MA programme in Contemporary Art and Art Theory of Asia and Africa, graduating with Distinction.

In 2015 David received the prestigious Collaborative Doctoral Award (CDA) from the Arts and Humanities Research Council (AHRC) and started his PhD research project in partnership with the Victoria & Albert Museum and SOAS, titled: *Urban Art Forms in Freetown, Sierra Leone, and Kinshasa, Democratic Republic of Congo, and their Roles in the Making of Diasporic Identities in Communities in London, United Kingdom.*

His research has led him to diverse places such as Freetown in Sierra Leone, the Renee and Chaim Gross Foundation in New York, Sotheby's Institute of Art, as well as to numerous collaborations with institutions such as the Museum for African Art in New York, the British Museum, and most recently with the V&A in London.

David also specialises in African art photography and his work is featured in various academic and non-academic publications.



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